

THE ROSARY

BY
ETHELBERT NEVIN

WORDS BY
ROBERT CAMERON ROGERS

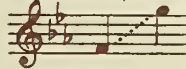
VOCAL EDITIONS

Song with Piano Accompaniment (Six Keys)

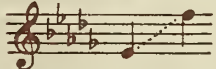
High Sop. or Ten. in F



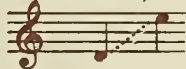
Sop. or Ten. in Eb



Sop. or Ten. in Db



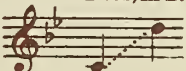
Mez. S. or Bar. in C



Mez. Sop. or Bar. in B



Alto or Bass, in Bb



Edition with English, French & German words (6 Keys)	.60
Edition with French & English words (F, Db, C, Bb)	.60
Edition with German & English words (Eb, Db, C, Bb)	.60
Edition with Italian & English words (Db)	.60
Edition with Spanish & English words (6 Keys)	.60
Edition with Danish & English words (Db)	.60
Edition with Russian & English words (Db)	.60
Edition with Esperanto & Eng. words (Db)	.60
Edition with Violin obbligato (Eb, C)	.60
Song with Guitar Accompaniment	.60
Duet for Sop. and Alto, in Eb	.60
Duet for Sop. and Ten., in Eb	.60
Duet for Mez. Sop. and Bar., in C	.60
Quartet for Mixed Voices	.15
Quartet for Men's Voices	.15
Quartet for Women's Voices	.15
THE HOLY HOUR—(Edition with Sacred words for Church use) (Eb, C, Bb)	.60
THE HOLY HOUR—Quartet for Mixed Vo.	.15
THE HOLY HOUR—Quartet for Men's Vo.	.15
THE HOLY HOUR—Quartet for Women's Voices	.15

INSTRUMENTAL ARRANGEMENTS

Piano Solo, in "Book of 7 Melodies"	1.25
Piano Solo, arr. by B. Whelpley	.60
Piano Solo, arr. by Marschal-Loepke (simplified)	.45
Piano Four-Hands, arr. by Brower-Whelpley	.60
Piano Six-Hands, arr. by B. Treharne	.60
Organ Solo, arr. by R. Goss-Custard	.60
Harp (with organ <i>ad lib.</i>), arr. by A. F. Pinto	.75
Violin and Piano, arr. by Kreisler	.75
Violin and Piano, arr. by G. Strube	.60
Violin and Piano (simplified), arr. by P. Th. Miersch	.60
Violoncello and Piano	.60
Trio, Violin, 'Cello and Piano, arr. by Hugo Riesenfeld	.60
Cornet and Piano, arr. by H. G. Blaisdell	.60
C Melody Saxophone and Piano. Trans. by J. Gurewich	.75
Eb (Alto) Saxophone and Piano. Trans. by J. Gurewich	.75
Orchestra (Cornet Solo), arr. by G. Strube	1.00
Song Orchestration (Eb, Db, or Bb)	1.00
Military Band (Cornet Solo)	1.00
Ukulele, arr. by C. S. De Lano	.50
Steel Guitar, arr. by C. S. De Lano	.60
Mandolin and Piano	.50
2 Mandolins and Piano	.60
Mandolin and Guitar	.35
2 Mandolins and Guitar	.50
Mandolin Orchestra, arr. by H. F. Odell:	
1st Mandolin	.30
2nd Mandolin	.20
3rd Mandolin	.20
Tenor-Mandola	.20
Mando-'Cello	.20
Mando-Bass	.20
Banjo Obbligato	.20
Guitar Accompaniment	.20
Piano Accompaniment	.40
Flute	.20
Violoncello	.20
Trombone and Piano, arr. by M. Alloo	.60
Guitar Solo	.40
Flute and Piano	.60

THE BOSTON MUSIC COMPANY: BOSTON: MASSACHUSETTS

NEW YORK: G. SCHIRMER, INC.

London: G. Schirmer, Ltd.

Berlin: Ed. Boie & G. Bock

Paris: Costallat & Cie.

Sydney: Paling & Co., Ltd.

Adelaide Elizabeth Baden

ETHELBERT NEVIN
Arranged by A. F. PINTO

AB. Catalog of music for Harp (42 pp.) containing Harp Solos and ensemble pieces, may be had gratis from the publishers, upon application.

Printed in U. S. A.

ad lib. 8va

a tempo
p espressivo
L.H. R.H. rit.
un poco sostenuto

6 ten. volato

cresc.
ten.
rit.

*a tempo**ten.*

First system of musical notation, measures 1-4. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The music features a complex texture with many beamed sixteenth and thirty-second notes in the right hand, and a more rhythmic bass line. A slur covers the first two measures, with the marking *ten.* above it.

Second system of musical notation, measures 5-8. The right hand continues with rapid sixteenth-note passages. A large slur spans measures 6 and 7. The bass line has some rests and then moves into a more active pattern.

Third system of musical notation, measures 9-12. Measures 9-10 are marked *rit.* (ritardando). Measures 11-12 are marked *accel.* (accelerando) and change to a 3/4 time signature. The right hand has a series of chords and moving lines, while the bass line has some rests and then moves into a more active pattern.

Fourth system of musical notation, measures 13-16. Measures 13-14 are marked *Largo*. The right hand has a series of chords and moving lines, while the bass line has some rests and then moves into a more active pattern. The system ends with a double bar line.



Digitized by the Internet Archive
in 2019 with funding from
Brigham Young University

<https://archive.org/details/rosary01nevi>

To Charles Schuetze
 Harpist of the New York Philharmonic Orchestra
 and the Metropolitan Opera House

The Rosary

(Paraphrase)

ETHELBERT NEVIN

Arranged by A. F. PINTO

The musical score is divided into two main sections. The first section is for the Harp (marked with a star) and Organ. The Harp part begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). It is marked 'Andante' and 'p espressivo'. The Organ part is in the same key and tempo. The second section is a continuation of the Harp and Organ parts, marked 'affrett. assai' (allegretto assai). The Harp part features a triplet of eighth notes and a sixteenth-note figure. The Organ part features a triplet of eighth notes and a sixteenth-note figure. The score concludes with a final chord in the Organ part.

★) Can be played as a Harp Solo without Organ accompaniment

Copyright, 1900, by G. Schirmer, Jr.
 Copyright, 1911, by G. Schirmer, Boston
 For all countries

B. M. Co. 2574 C

Printed in U. S. A.

ad lib. 8va

a tempo

p *espressivo*

a tempo

un poco sostenuto

3 *3* *3*

6 *ten.* *volato* *6*

sostenuto

ten.

ten.

cresc.

ten.

rit.

a tempo

p

cresc.

rit.

a tempo

ten.

The musical score is written for piano and consists of six systems of staves. The key signature is three flats (B-flat, E-flat, A-flat). The first system shows a complex texture with rapid sixteenth-note passages in the right hand and sustained chords in the left. The second system features long, flowing melodic lines in both hands. The third system includes a section marked *rit.* (ritardando) followed by *accel.* (accelerando), with a change in tempo and dynamics. The fourth system also contains *rit.* and *accel.* markings, with a change to 3/4 time. The fifth system is marked *Largo* and features a more spacious, slower tempo. The sixth system begins with a fortissimo (*ff*) dynamic and a *senza Ped.* (without pedal) instruction, followed by a section marked *Largo* and *ppp* (pianississimo).

OTHER NOTABLE COMPOSITIONS

By ETHELBERT NEVIN



"Nevin's songs have lyrical contour, lyrical impulses; they come forward in graceful curves like waves, and when they reach their destination, they rise to their climax and make a beautiful end. . . . If you feel in a man's work a quality, which you can only define by making an adjective of his name, then his work has that individuality without which no genius—however infinite his pains—could hold his own through the rush of time. Yes, I think we may call Ethelbert Nevin a great composer of great songs."

—RUPERT HUGHES—

Nevin Songs

Deep in a Rose's Glowing Heart	
with acc. of piano, violin and 'cello	
High, A; Medium, G	.60
with piano acc., same keys	.50
One Spring Morning (Frühlingsmorgen)	
with acc. of piano, violin and 'cello	
High, Em.; Medium, Dm. (c. & g.)	.75
with piano acc., same keys	.75
Doris	
with acc. of piano, violin and 'cello	
High, F; Medium, Eb	.90
with piano acc. High, F; Medium D (c. & g.)	.60
Little Boy Blue	
High, Bb; Medium, Ab	.60
At Twilight	
High, G; Medium, F	.60
Time Enough (Rechte Zeit)	
High, Bb; Medium, Ab; Low, Gb (c. & g.)	.50
A Life Lesson ("There, little girl, don't cry")	
High, Bb; Medium, G	.60
O That We Two Were Maying	
with piano acc. High, A; Low, F	.60
duet with piano acc. Sop. and Tenor, Ab	
Sop. and Alto, Ab	
Alto and Bass, F Each	.75
Narcissus	
voice and piano High, Ab; Low, F	.60

Organ Editions

Love Song (Arr. by Edward Shippen Barnes)	.60
Slumber Song (Arr. by E. H. Lemare)	.60
At Twilight (Arr. by A. H. Ryder)	.60
Ophelia (Arr. by P. J. Mansfield)	.60
Narcissus (Arr. by R. Goss-Custard)	.60
A Shepherd's Tale (Arr. by P. J. Mansfield)	.60
Misericordia (Arr. by P. J. Mansfield)	.60
The Rosary (Arr. by R. Goss-Custard)	.60
Wedding Prelude and Intermezzo	.60
Organ Folio (9 pieces)	Complete 1.00

Nevin Piano Pieces

SKETCH BOOK (Songs and Piano Pieces)	Complete, 1.25
1. Gavotte	.50
2. Love Song	.50
3. Berceuse	.50
4. Serenata	.60
5. Valse Rhapsodie	.60
WATER SCENES	Complete, 1.25
1. Dragon Fly	.60
2. Ophelia	.60
3. Water Nymph	.60
4. Narcissus	.60
5. Barcarolle	.75
IN ARCADY	Complete, 1.25
1. A Shepherd's Tale	.60
2. Shepherds All and Maidens Fair	.75
3. Lullabye	.60
4. Tournament	.75
MAY IN TUSCANY (Maggio in Toscana)	Complete, 1.25
1. Arlecchino	.60
2. Notturmo (in Boccaccio's Villa)	.75
3. Barchetta	.60
4. Misericordia	.60
5. Il Rusignuolo (In My Neighbor's Garden)	.75
6. La Pastorella (Montepiano)	.60
MELODIES (Transcriptions)	Complete, 1.25
1. One Spring Morning	
2. At Twilight	
3. Tell Me (Dites-moi)	
4. The Rosary	
5. Time Enough (Rechte Zeit)	
6. The Merry Lark	
7. Oh, That We Two Were Maying!	
EGYPTIAN LOVE SONG	.60

Violin and Piano

Love Song	.60
Autumn	.60
Melody	.60
Habanera	.75
Narcissus (Arr. by G. Strube)	.60
Narcissus (Simplified arr. by A. Moffat)	.60
Barcarolle	.75
Lullabye	.60
Romance (Transcr. by C. Engel)	.75
Slumber Song (op. posth.)	.60
The Rosary (Arr. by Fritz Kreisler)	.75
The Rosary (Arr. by G. Strube)	.60
The Rosary (Simplified arr. by P. Th. Miersch)	.60

Orchestra Editions

POPULAR CONCERT

Library Number	
1. O That We Two Were Maying	Small Orch. .80
7. Country Dance	
8. In Arcady	
9. Narcissus	
11. Romance	
12. Barchetta	Full Orch. 1.10
32. Love Song	
52. Song of Love	
The Old Mill	

The Boston Music Company - Boston, Mass.